

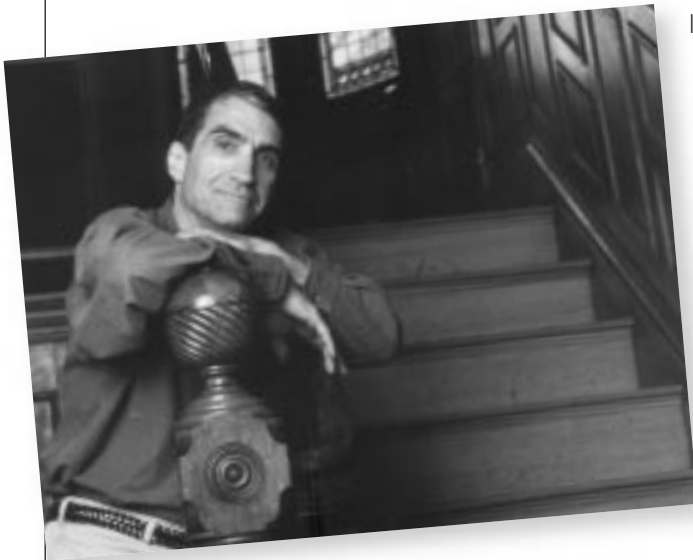


## Leadership Initiatives

Through Leadership Initiatives, the Arts Endowment develops and carries out major, pioneering projects of national or international significance. Projects that celebrate the millennium, address special community needs, enhance cities of all sizes, and facilitate international exchange are all expressions of the Endowment's leadership role. Frequently these projects are carried out in collaboration with other federal and nonprofit organizations. Leadership Initiatives complement the agency's principal grantmaking activities, develop the arts in new geographic or thematic areas, and bring the arts to bear on new realms of human activity. In 1998 they were funded at a level of \$9,095,987. A complete list of Leadership Initiatives is available on the Endowment's Web site at <http://arts.endow.gov>.

## Millennium Projects

The National Endowment for the Arts has joined with the White House, other federal agencies, artists and arts organizations, and community groups nationwide to honor the past and imagine the future at the turn of the millennium. Endowment support will help to make possible a wide array of arts activities over the next few years, reaching communities in every state. These Millennium Projects will both showcase the best of the arts and invite community residents to become part of the creative process — from inception to completion. The projects will be guided by some of America's finest artists, curators, and arts administrators.



Robert Pinsky, Boston University  
Professor of English and Creative Writing  
and Poet Laureate of the United States.  
Photo courtesy of Boston University  
Photo Services.

In Fiscal Year 1998, the Arts Endowment invested \$3,613,000 in a variety of national Millennium Projects. A special initiative funded four **Millennium Television Series** that examine American artistic achievements in the 20<sup>th</sup> century. These series will provide the public with access to America's cultural heritage, and will be seen by millions of persons of all ages and walks of life — not only through initial premieres on public television, but also in re-broadcasts and through videocassette distribution to schools, arts organizations, community groups, and libraries. The series include: *I'll Make Me a World*, about the crucial role of African Americans in the arts; *Free to Dance: The African-American Presence in Modern Dance*; *American Photography: A Century of Images*; and *JAZZ*.

Other 1998-funded millennium activities include the **Favorite Poem Project**, the centerpiece of Robert Pinsky's tenure as Poet Laureate of the United States. Conducted in partnership with the New England Foundation for the Arts, Boston University and the Library of Congress, it starts with one question: "What is your favorite poem?" A series of nationwide readings and events will give Americans the chance to answer that question and to tell why. The project will culminate with





Detail from the Continental Harmony poster designed by Gary Kelley. Courtesy of the American Composers Forum.

towns and big cities across the U.S. will celebrate with music. Fifty original musical compositions — one in each state — are being commissioned by local arts and community organizations and will be given premiere performances during the year 2000. **Artists & Communities** residencies, administered by the Mid Atlantic Arts Foundation in Baltimore, will engage some of the nation's finest visual and performing artists in every state to create new work that involves local host communities in the creative process. Residency projects will address such issues as family, health, values, community and cultural diversity through the lens of the artist. Each community selected to participate will be one in which local residents lack readily available arts programs due to geography, economic conditions, ethnic background, disability or age.

**SOS!2000** stands for **Save Outdoor Sculpture!** Half of America's outdoor sculpture is inadequately cared for and in need of preservation, by either conservation treatment or maintenance. Nearly 10 percent urgently needs care. Through SOS!2000, a project administered by Heritage Preservation, Inc. in Washington, D.C., the Endowment funds conservation treatment awards that cover up to 50 percent of costs to preserve artistically significant sculptures throughout the nation.

the creation of a video and audio archive of more than 1,000 Americans — of diverse ages, regions, professions, and educational backgrounds — each saying aloud a poem that he or she loves. The archive, to be housed at the Library of Congress Archive of Recorded Poetry and Literature, will be a valuable educational and cultural resource that will record the vigorous presence of poetry in American lives at the turn of the millennium. **Continental Harmony**, administered by the American Composers Forum in St. Paul, Minnesota, will give a musical voice to the next millennium. The Endowment is working to ensure that when America welcomes the new millennium, small



The National Dance Project, a Leadership Initiative administered by the New England Foundation for the Arts, supported nationwide dance tours by companies such as the Ballet Hispanico of New York, which appeared in 13 different states. Here, company members perform in choreographer David Rousseve's *When Dreams Explode*. Photo by Bruce Laurance.



## International Exchanges

The Arts Endowment's International Partnerships bring the benefits of international exchange to arts organizations, artists, and audiences nationwide through collaboration with other funders. International exchanges showcase U.S. arts abroad and broaden the scope of experience of American artists, to enrich the art that they create. Funded by the NEA at a level of \$465,000 in Fiscal Year 1998, these activities help increase worldwide recognition of the excellence, diversity and vitality of the arts of the United States.

In 1998, a long-standing partnership with the Japan-U.S. Friendship Commission increased the number of artists participating in the **U.S.-Japan Creative Artists' Program** from three to five. The Commission raised its match of Endowment

funds, permitting additional artists to benefit from this experience. The program provides six-month residencies in Japan that allow American artists to work on projects relevant to their artistic goals. It has yielded many ongoing collaborations of artists who have received support over the years. The program is significant as a symbol of goodwill and represents a lasting relationship between the two countries.



The Fund for U.S. Artists at International Festivals and Exhibitions, administered by Arts International, helped bring this production of *A Midsummer Night's Dream* by Pacific Northwest Ballet of Seattle to the 1998 Edinburgh International Festival in Scotland. Photo by Douglas Robertson.

**ArtsLink**, a partnership that focuses on arts exchange with Eastern and Central Europe and the Newly Independent States, enables arts organizations across the United States to host a visiting artist or arts administrator from this part of the world for five weeks. In 1998, foreign artists were placed with 41 organizations ranging from the Vermont Studio Center in Johnson,

Vermont to the University of Iowa's International Writing Program in Iowa City to the Art Institute of Chicago. These ArtsLink fellows had opportunities to work on projects with host institution staff and to interact with local artists and communities. Likewise, 24 American artists worked in the ArtsLink region and brought their experiences home to their own communities. The Endowment's partners for ArtsLink are the Open Society Institute/Soros Foundation, the Trust for Mutual Understanding, CEC International Partners, the Kettering Fund and the Ohio Arts Council.

The **Fund for U.S. Artists at International Festivals and Exhibitions**, a partnership of the Arts Endowment, United States Information Agency, Rockefeller Foundation and Pew Charitable Trusts, again supported more than 100 American performing artists and organizations to appear at over 160 festivals around the world, from South Africa to Finland. In the visual arts, two artists represented the U.S. at major biennial exhibitions, sculptor Judy Pfaff at the Sao Paulo Biennial in Brazil and Nancy Spero at the Cairo Biennial in Egypt.





ArtsLink brought Slovenian sculptor Anamarija Smajdek (right) to the Anderson Ranch Arts Center in Snowmass Village, Colorado for a five week residency. Photo courtesy of Anderson Ranch Arts Center.

## ArtsREACH

Fiscal Year 1998 marked the beginning of ArtsREACH, a pilot project launched to continue the Endowment's long history of helping communities apply cultural solutions to community needs. ArtsREACH provides financial support to organizations in states that previously were underrepresented in the agency's profile of direct grant recipients. The states identified for participation included:

Alabama	Mississippi	South Carolina
Arkansas	Montana	South Dakota
Delaware	Nebraska	Tennessee
Idaho	Nevada	Utah
Indiana	North Dakota	West Virginia
Iowa	Oklahoma	Wyoming
Kansas	Rhode Island	

ArtsREACH funding supports community cultural planning or assessment, and implementation of items within an existing cultural plan. Cultural planning brings together local arts, business, government, and nonprofit leaders to address problems of common concern, and to include the arts as a fundamental compo-





With ArtsREACH support, the Lucas Arts and Humanities Council in Kansas presented exhibitions at the Grassroots Art Center featuring works by "outsider" regional artists, such as this untitled work in glass and rock by Ed Root. Photo copyright 1994 by Jon Blumb.



nent of the proposed solutions. ArtsREACH encourages coalition-building between arts and non-arts partners, as ArtsREACH grants are awarded to nonprofit organizations and community agencies that work collaboratively with other institutions.

In 1998, the Endowment received 172 ArtsREACH applications requesting \$1,504,000. Grant awards totaling \$754,537 were made to 84 organizations working with more than 500 local partners. For example, the Gillette-Campbell County Airport in Wyoming will use its grant to hire a respected local artist who will create an airport mural with selected community youth; partners include the state Game and Fish Department, the county school district, and local utility companies. In Des Moines, Iowa, a grant to the Des Moines Playhouse will support an assessment of the art forms of newer immigrant and refugee populations in the interest of improving cross-cultural understanding; partners are the Iowa Arts Council, the Iowa Bureau of Refugee Services, and the Society of Thaidam-American Friendship. Design Alabama, based in Birmingham, will partner with the rural community of Slocumb in southeastern Alabama to apply its grant towards planning for a new civic space for community heritage events and arts festivals.







The Southern Arts Federation produced traveling exhibitions showcasing the traditional arts of the South, under the Folk & Traditional Arts Infrastructure Initiative. This photo of Hystercine Rankin's Jack in the Pulpit quilt, entitled "Hanging Out on the Front Porch," was featured in the exhibition *Crossroads Quilters*. Photo copyright by Patricia Crosby for Mississippi Cultural Crossroads.

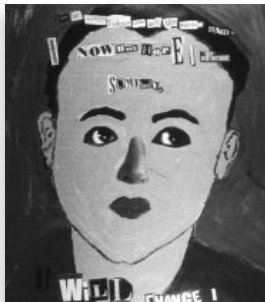
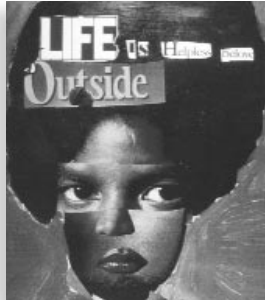
## Folk & Traditional Arts Infrastructure Initiative

The folk and traditional arts are abundant throughout America, but technical and managerial support for these artistic traditions is severely limited. Folk and traditional art forms originated in the homes, families, and community rituals of America's numerous ethnic and religious groups, both immigrant and native. Thus professionally staffed, nonprofit organizations that assist and present folk artistry are few, and many folk artists are unable to bring their work to the public or to pass on their skills to younger generations. The Folk & Traditional Arts Infrastructure Initiative was begun in Fiscal Year 1998 with \$886,000 to address this need.

The projects supported through this initiative generally fall into four categories: 1) the creation and strengthening of professional folk arts positions within institutions; 2) field research that identifies accomplished traditional artists and offers them support; 3) new institutional collaborations that enhance folk arts activity; and 4) programs that broadly disseminate folk and traditional art forms, such as touring exhibition initiatives, folk arts-in-schools projects, or statewide apprenticeship programs.



The initiative benefits the folk and traditional arts nationwide. For example, the Arkansas Arts Council received a grant to create a statewide folk arts coordinator position based in Pine Bluff at the Arts and Science Center of Southeast Arkansas. The Iowa Arts Council will use its award to identify accomplished traditional artists among recent refugee immigrants and organize presentations by those artists in local libraries. Through another grant, the Oregon Historical Society will develop new folk arts programming in partnership with the Oregon Arts Commission and the Regional Arts & Cultural Council in Portland. The South Carolina Arts Commission will use NEA funds to launch a new statewide apprenticeship program pairing senior traditional artists with younger apprentices.



The Experimental Gallery of the Children's Museum in Seattle won a 1998 Coming Up Taller award for its work with young people in the juvenile justice system. These self portraits were created by some of the participating youth. Photos by Steve Davis for the Children's Museum.

## Other Initiatives

The Arts Endowment invested \$3,377,450 in other Leadership Initiatives during Fiscal Year 1998. Among them were a number of partnerships developed with other federal agencies and Cabinet-level departments, often creating new funding opportunities for artists and arts organizations. Through these interagency partnerships, the Endowment leverages its budget to better serve the American public, and reaches new constituencies by providing funds for arts programs that address issues such as downtown revitalization, economic development, and positive alternatives for youth from at-risk environments. For example, in 1998 the Endowment continued its partnership with the Department of Agriculture's Forest Service to offer **Arts and Rural Community Assistance** grants for arts-based, rural community development projects. Thirty-six projects in 22 states and Puerto Rico received funding. Activities included the preservation and development of Native American arts, rural downtown revitalization, arts festivals, wood-based craft exhibitions, the creation of two plays based on local traditions, and development of the arts within a rural heritage area. These projects demonstrate the importance of the arts in rural economic diversification and cultural resource conservation.

Several other 1998 interagency partnerships emphasized the arts for at-risk youth in non-school settings. An initiative developed with the Department of Justice's Office of Juvenile Justice and Delinquency Prevention funded arts programs for youth in juvenile detention or youth corrections facilities. The Departments of Labor and Education joined the NEA and Department of Justice in supporting a grant for after-school programs that integrate arts activities, job skill development, work experience, and conflict resolution training for high school youth. With the President's Committee on the Arts and the Humanities, the Endowment sponsored the **Coming Up Taller Awards**, providing national recognition to outstanding after-school programs that support development for at-risk youth through the arts and humanities.

Working with the U.S. Department of Education, the Arts Endowment maintained a leadership role in the **Arts Education Partnership**. Administered by the National Assembly of State Arts Agencies and the Council of Chief State School Officers, the partnership is a coalition of arts, education, business, philanthropic and government organi-



zations that demonstrates and promotes the essential role of arts education in enabling all students to succeed in school, life and work. A related Leadership project funded by the NEA in 1998 was **ArtsEdge**, a national Internet arts education resource administered by the John F. Kennedy Center for the Performing Arts.

The **Mayors' Institute on City Design** brings together local elected officials and leading design and urban development professionals to exchange ideas on the roles of design and political leadership in creating and revitalizing cities. Its goal is to help cities become more livable, economically prosperous, and culturally vital. The Institute sponsors intensive workshops at which mayors present for discussion design challenges facing their cities. The workshops help mayors develop innovative approaches to urban problems while exposing them to the benefits of the design process. Since the Institute's inception in 1986, it has assisted over 400 mayors from each of the 50 states as well as Puerto Rico. The NEA sponsors the Institute in cooperation with the U.S. Conference of Mayors, and in 1998 entered into an additional agreement with the American Architectural Foundation for Institute administration.



*Explore the Yellowstone! – a traveling exhibition celebrating the cultural heritage of the Yellowstone region – was an Arts & Rural Community Assistance project funded in partnership with the U.S. Forest Service. Here local residents view the exhibition at the 1998 River Fest in Billings, Montana. Photo courtesy of the Western Heritage Center.*

The 1998 Institute consisted of two workshops at the University of Virginia in Charlottesville for mayors from all parts of the country, and four regional workshops serving mayors from specific geographic areas. A total of 40 mayors from 24 states participated. Institute alumni testify to the benefits of the workshops and the importance of advocating for good design in their cities. Tangible results from the 1998 Mayors' Institute include a new streetscape that helped attract 78 new businesses to downtown Allentown, Pennsylvania and a series of local development workshops that selected the optimum site for an intermodal transportation center in Fort Worth, Texas.



A former parking garage in New Bedford, Massachusetts (left) was transformed into Custom House Square (right), an attractive plaza with a trellis walkway and small shops, using a site plan completed at the Mayors' Institute on City Design. Photos courtesy of the Mayor's Office, City of New Bedford.